

THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, JULY 7, 1842.

Music, like the rose-tree, has passed its high florescent state—many of its choicest buds are things of yesterday, and its delicately clustering leaves are falling off one by one, through the prurience of summer, rather than a natural autumnal decay. What a sad mismanagement of matters it is, both for the art, and for the musical public in general, that capricious and despotic fashion has limited the “London season” to a few, very few, bustling and feverish weeks ; thereby surfeiting us with momentary repletion, till the natural relish is lost, and months are required to renovate it, and, by reason of the hurry and essential un-care with which our innumerable musical performances are got up, leaving no chance, either to the artist or listener, of any wholesome satisfaction or enduring impression. This, amongst many evils, is attributable to the great crying sin inculcated by high example, and readily imbibed by the weak and uninformed in less imposing quarters—the besetting and besotting sin of this country, in all that relates to music—the sin against the commandment which ordains that we are not to covet the things of our neighbours—the sin of partiality and preference for every thing that is foreign—good, bad, or indifferent ; creditable or discreditable, talent or pretension, metal or dross. This unjust and unholy propensity of us English, which has made us as connoisseurs the laughing-stock of all Europe,

teaches everybody to bottle up their musical appetite and patronage during nine or ten months of the year, for the sake of feeding on with rapacity, and paying for with prodigality, the overcharged banquet of the “London season ;” at which the crumbs that fall from every continental table,—nay, the sweepings out of every opera-house, concert room, musical day school, and village strollers’ theatre in Italy, France, Germany, or any where else—all, all are hashed and served up with astounding announcements and flourishes of trumpets, to the delicate palates of our dainty fashionables, every one more or less coveting the luxury, from the polite district of Eaton Square, to the genteel regions of Hackney and the Commercial Road. Our continental neighbours are actuated and repaid by wiser motives and better feelings—they make music the palliative of metropolitan life—they nourish it as the balm of business—they cultivate it as the burnish of education—they husband it as the gold of society—for eight or nine months of the year, during all the inclemency of winter, and the unattractiveness of the country, they contrive, by its magic, to make green fields and flower gardens, and bowering trees quivering with wood-notes, and far-off prospects, of all that is fresh and bright and sunny, within the chambers of incommodeous houses, in the most crowded and insalubrious towns and cities in the world—and when Nature spreads her inviting programme, and beams forth her inviting smile, they sensibly quit

their murky and sickly streets and theatres, to enjoy for a season the fresh, invigorating, gay, harmonious, concert of nature ; leaving the aforesaid crumbs and sweepings to be congregated, at the highest possible price, in one brief and undigestible hodge-podge for the London market—their weary artists come here to recreate, their better taught amateurs come here to laugh.

It is hardly time yet, to take a review, and form an estimate of the season ; but the termination of the Philharmonic Concerts, and the close of the German Opera, are points entitled to individual notice. We are told, and we sincerely regret to hear it, that the Philharmonic Society will have to supply a deficit in their receipts to meet the expenses of their proceedings, to the extent of six or seven hundred pounds—this is a lamentable disclosure, which is at once a stigma upon the mass, self-called the “patrons of music” in this country, a grief to every true votary of high musical art, and a reproach to the mismanaging counsellors, and the sleepy or indifferent members of the society. We have good reason to know, that one hundred guineas at least, of the deficiency, is attributable to the obstinacy with which a proposal, for combining the two great features of the season, the two new symphonies, together with Dr. Mendelssohn’s Concerto, in the final concert, was rejected, and pressing requests even of the subscribers were unattended to. We also remark, on reference to the programmes, that the society has lent itself to the

fashionable "sin," by searching out everything and anything foreign, to the almost utter exclusion of indigenous merit. We render all due praise and thankfulness for the production of the Spohr and Mendelssohn novelties, and for the revival of much that is good and sterling; but why encouragement has been afforded to second rate exotic compositions, and third or fourth rate foreign performers, while native talent, of an equal or superior quality—all native talent, save that immediately or remotely connected with the board of directors—why all the clever solo instrumentalists, and languishing composers of the country should have been invidiously denied a hearing at these great concerts, is a query that none, but the late directors, can answer, and which they will scarcely have the hardihood to answer truly. Let us hope that better things are in store—let the directors take a few of the sensible subscribers to their councils—let those subscribers have a voice in the government of the society, and thus the directors will enjoy the advantage of becoming acquainted with true and unprejudiced opinions, and will escape the censure or even the suspicion, of personal injustice, and petty cabal. The Philharmonic Society has become a national institution, and it is quite time it should partake the liberality and vigour of other national affairs.

The German Opera was a doomed thing from its commencement—for the sake of suffering individuals, this second, and we trust final, failure is to be deplored—on principle, it is to be considered rather as a matter of congratulation and warning. The German company in the small St. James's theatre, with the advantage of novelty, and the unostentation which prompted them to rely on what they could produce effectively, speculated wisely and profitably—the German company at Drury Lane, and Covent Garden, in the first place, seemed to court the odium of having pushed some hundreds of talented and industrious natives out of their legitimate market—they sought to do by puff, what they could not hope to effect by quality—they thrust themselves into invidious comparisons—they vaunted of

things to be, which they ought to have known were impracticable and impossible, and which were most likely never soberly contemplated—they found themselves out of their element in those superb temples of the muses, so entirely differing from their own humble and limited conventicles—and they forgot, in the common weakness of poor human nature, the moral of the fable of "the frog and the ox." Peace to the manes of the deluded departed.

If we are to have a German opera in this country—and such an establishment might have its advantages in contrasting with the Italian opera, and showing us the difference between mental and executional music—why then, let us have a company that will be contented to perform German operas alone, and that will be capable to give us perfect examples of their own native commodity; let them establish themselves in some theatre sufficient for their purpose, and no more, where they will be more at home, and more adequately capable—let them no more degrade themselves and their art by acts of charlatanism, and they may rely on the need most desired by merit and virtue—the encouragement and liberal support of discriminating people. C.

retiring committee was read to the members:—

The first trial took place on the 21st of August, 1834, since which time there have been sixty-six meetings for the trial of the works of members, at which 148 works of the first class, 282 of the second, and 31 of the third class, have been tried, being in the whole 461 works, which have been submitted by no less than 109 composers, many of whom, there is every reason to believe, might never have had an opportunity of hearing their works performed by a full orchestra, but for this Society, and others whose talents have raised them to some eminence, may also feel highly indebted to the Society, for so early reaching their present station, by the enlarged publicity given to their performances and compositions at the public concerts, of which twenty-six have been given since this Society was first established. When in addition it is stated, that the Society has gradually been forming a library, now consisting of upwards of 500 volumes, (to which additions are continually being made as opportunity offers,) and among which are many very valuable works, your committee are of opinion that it is deserving of more extensive patronage and support than it has hitherto received.

Your committee have made considerable progress in the preparation of a catalogue of the library for printing, and they hope to have it completed and ready for the members before the next half-yearly general meeting.

Resolutions were then passed, to the effect that Professors, not members of the Society, should be admitted to partake the advantages of the library, on payment of a small subscription; and the committee for the ensuing year having been duly elected, the meeting broke up. It is to be hoped the Society will feel the force of Macbeth's compunctionous warning, and—"Sleep no more."

CORRESPONDENCE.

ZINGARELLI v. MOZART.

To the Editor of the Musical World.

DEAR SIR,—In your highly valuable "Musical World," you have more than once mentioned my excellent master, Zingarelli, under whom I studied vocal composition in Naples for nearly nine years, and whose memory I shall ever hold in veneration; the following particulars will, therefore, prove acceptable to your enlightened readers.

Zingarelli is well known as a first-rate vocal composer; and, in fact, one of his most sincere admirers is the matchless ROSSINI himself.* But it is thought by many that he was a prejudiced man, and especially when giving his opinion of MOZART; now I can venture to assure you, he was no more against Mozart, than against his own countrymen (both Neapolitans!) Cimarosa and Jomelli; for he more than once told me that "Cimarosa and Jomelli, admirable as they were, still were not the safest models for student of the vocal art: that Jomelli was too *minuzzato*, (the very adjective he made use of), that is, far-fetched, or *recherché*, (as the French say)—"and Cimarosa much the same at times." Sacchini was one of his greatest favourites amongst the Italians; and HANDEL (*il sempre im-*

"The Estimator."

A SERIES OF ESSAYS,

ANALYTIC, ILLUSTRATIVE, EXPLANATORY, AND CRITICAL,

On the Works of Eminent Composers, Ancient and Modern.

Contributors:

MR. JOHN BARNETT,
MR. J. W. DAVISON,
MR. E. J. LODER,
MR. G. A. MACFARREN,
MR. HENRY SMART,

and other acknowledged Musicians, whose names will hereafter appear.

No. 3 will appear next week. Our journal of the 16th and 30th ult. has been reprinted, in order to supply parties desirous to possess the numbers of the "Estimator" from its commencement.

ANNUAL REPORT OF THE SOCIETY OF BRITISH MUSICIANS.

At the general meeting of the Society on Wednesday last, the following Report of the

* This Shakspere of the Italian opera has more than once declared to me and my lamented father at Naples, that I could not be in better hands, as far as regarded vocal music, than in the hands of Zingarelli.

mortal Handel—the ever-immortal Handel! as he would call him) amongst the Germans; his other great favourites were Haydn, Naumann, Paer, Piccini, Paisiello, Bianchi, and Guglielmi. For Gluck, as a dramatic composer, he had the greatest veneration imaginable; but yet he did not consider him the safest model, as far as regards vocal music, for the students of the art; nor did he Mozart. In all these opinions prejudice had nothing to do, as you may easily perceive. It is very different to *admire*, and to choose a model. We may admire most fervently (as I do) a Rubens, but is he the safest model for a painter, or BEETHOVEN, matchless as he is! for a composer of symphonies and overtures. Would not Haydn or Mozart be chosen in preference? When a student of the art can write *alla* Haydn, or *alla* Mozart—THEN he may venture to mount on Beethoven's shoulders; but not until then, or else—

"Pindarum quisque studet, semulair,
Tule, ceralis ope Dædala
Nittitur peunis, vitreo daturus,
Nomina ponto."

Ergo—Zingarelli was quite in the right, quite as unprejudiced as any critic I ever heard of, and always doing his duty, by giving good advice to his pupils; he may have had his faults, for there is nothing like perfection in this world; but Horace's excellent advice is not to be forgotten—

"Ubi plura nitent in carmine, non ego paucis
Offendar maculis quat aut incuria fudit,
Aut humana parum cant natu."

Ergo—Bless the dear memory of my excellent friend Zingarelli!

I remain, Dear Sir,

With best wishes and sentiments of the truest esteem,

Yours sincerely and obliged,

PIO CIANCHETTINI.

Cheltenham, June 28, 1842.

We much admire the veneration of scholars for their masters; it formed a very bright and precious link between Mozart and Haydn; even the stern Beethoven has dedicated three of his best sonatas to the latter, under whom he studied; these are examples that any one may be proud to follow. We print our correspondent's letter in testimony of his good feeling, and in concurrence with him, in the laudable desire to rescue a celebrated man from unjust imputations.—ED. M. W.

REVIEW.

"O come let us sing." Ninety-fifth Psalm, set to music, by Felix Mendelssohn Bartholdy. Op. 46. J. A. Novello.

The nature of this psalm being purely devotional—consisting wholly of the religious fervour of a heart exulting in its worship of Almighty power, it leaves little or no room for the passionate dreaminess, the feverish restlessness which is ordinarily the grand characteristic of the music of Dr. Mendelssohn, and of which so much is to be met with even in his sublime oratorio "St. Paul;" a work remarkable in as great a degree for impassioned beauty as for lofty aspiration. The work before us is divided into four distinct pieces, all of course connected in feeling, "wrapped and filled by a

mutual atmosphere," but each complete of itself. The first is a tenor solo, and full chorus in E flat major, to the words:—

"O come let us worship, and kneel before the Lord our maker."

The solo is a smooth melody, beautifully harmonized with a well-sustained accompaniment of syncopated chords. The chorus which comes out of it is merely an amplification or development of the same thing, diversified by increased modulation, and occasional new figures of accompaniment. The entire of this is exceedingly tranquil, devotional, and beautiful, and contains some fine and startling points; especially the return to the first subject (in page six) by a fine series of progressions; first with the voices individually responding to each other, with a fragment of the melody in various keys; then with a burst of the full choir, accompanied by a bold sequence, and leading unexpectedly to a chord of the sixth on G, in the primal key of the movement (E flat) and bringing back the first phrase in a grand and most unlooked-for manner. The second piece in the psalm, is a magnificent chorus, to the words:

"Come let us sing to the Lord with gladness;" which, but that the greatest portion of it is in C major, reminds us very strongly of the opening chorus in "Israel in Egypt," "and the children of Israel wept," both in figure, plan, and feeling; it is also in six-four time, which brings the resemblance closer. It is nevertheless a masterly composition, studded with beauties of harmony and contrivance, and containing much that is wholly and only Mendelssohn. The last portion is in C major, and introduces a well written canon, accompanied with full harmony, between the sopranis and bassi voices. In the final cadence, the major-third is introduced after the most approved ecclesiastical fashion. In bar five of the last line, there is an error of the engraver: a natural should be placed before E, in the chord preceding the common chord of F minor, or a strange cacophony will result from a strict adherence to the text. The third section is a lovely duet, in A flat, for two sopranis, with a flowing, clarionetish accompaniment in semiquavers, peculiarly Mendelssohnian; the whole of this is perfectly charming. The finale commences with a fugued chorus, in E flat; a fine marked subject led off by the basses; replete with noble progressions, fine contrivance, and splendid harmonies; conducting at last to a half close on the dominant of G minor; after which a tenor solo and chorus in G minor follow, and conclude, the psalm; and this conclusion in G minor is the only feature in the composition which we cannot comprehend, or which is in any way unsatisfactory. There are noble points scattered throughout this movement; but we can see nothing in the

words, and nothing in the effect produced, that can warrant us in approving of this unusual departure from the plan which perfect symmetry demands: viz., the beginning and ending a comparatively short composition, such as the present psalm, in the same key. It robs us utterly of the feeling of having heard *one complete whole*, which is the very highest charm in the music of the great masters; and we can only wonder that Dr. Mendelssohn—himself, beyond a doubt, *one of the great masters*—should, without evident reason, have departed from so necessary and established a rule. This is our solitary objection to this psalm, which in other respects is a composition of the most classical kind.

Beethoven's Overture to "King Stephen," as a pianoforte duet, by R. A. Von Winkler; with acts. ad lib. for Flute and Violoncello, by Mr. C. Potter.—R. Mills.

An excellent arrangement of one of the least known overtures of Beethoven. Though vastly inferior to his first-rate productions of the kind, there is, in "King Stephen," a life and flow of animal spirits which must ever render it welcome to such as look for joy, rather than melancholy, in musical compositions. It commences with a short andante in E flat, which is followed by a dashing allegro in the same key—brilliant and energetic, vivacious and exciting; and moreover, containing a passage out of the last movement of the great choral symphony, "The ode to joy." The coda is overwhelming. All admirers of Beethoven should possess this overture.

Sonatas, Rondos, and Airs, for the piano, from the best composers, edited by Robert Barnett, R.A.M.—Coventry & Hollier.

A useful work—intended, we presume, as an introduction to the "Classical Practice" of Mr. W. Sterndale Bennett; it could not be entrusted to better hands than those of Mr. R. Barnett, who is a clever and sensible musician, and a real devotee to his art. This first number contains the universally known, and universally admired Sonata in B flat, of Dussek, Op. 24, dedicated to Mrs. Chinnery. It requires no commentary from us—a long celebrity has sanctified its indisputable merits.

"Part Music," edited by John Hullah, Class A, in score No. 1.

Ditto, ditto, in separate parts, for soprano, alto, tenor, and bass.—J. W. Parker.

The necessity for furnishing the multitudinous classes, now instructing on the Wilhem System, with music suited to their practical progress, and available to the

generally limited means of the individual pupils, has suggested to Mr. Hullah the present publication, as an essential step towards the carrying out of his plan—it is in vain to make readers, if you cannot furnish them with books—it is cruel to tempt incipient music lovers, by the offer of expensive folios which they cannot hope to purchase. The work under review obviates all difficulty—the Number before us contains nine sacred, and eight secular pieces, each for four voices, including the National Anthem, and Arne's Rule Britannia, with selections from the works of the most popular composers, native and foreign—it is printed in the octavo form, with a fine, clear, bold, music type, and is extremely well got up—the several pieces appear to have been carefully revised and edited—the parts are printed singly, as well as in score, and each may be had separately, at a cost, which the humblest and poorest may afford. It is proposed to publish a Second Series, or Class B, consisting of pieces in five parts; and each will form a handsome half-yearly volume, with title and index, which we hope will, ere long, find a place on every cottage book-shelf in the kingdom. The publication requires no recommendation, being intrinsically worth more than its price; and is quite sure of a remunerating sale, from the appetite which has been already created for such mental nutriment, and which is rapidly increasing in every quarter.

"Notturno," for the pianoforte. S. Thalberg. Ewer & Co.

A very pleasing trifle, in the author's usual brilliant and caressing style, which will repay the pianist, and please the listener.

MUSICAL INTELLIGENCE.

Metropolitan.

HER MAJESTY'S THEATRE.

There was a very crowded house on Thursday for the benefit of Signor Puzzi—the "Mosé in Egitto" was the novelty of the evening, but as it is to be repeated, we shall take advantage of an evening when it will be given unabridged, to form our judgment of its performance.

"Don Giovanni" attracted another bumper on Saturday, and all the favourite points of the preceding performance were again received with acclamation; the morceau *a trois*, in the first *finale*, was magnificently sung by Frezzolini, Moltini, and Rubini, and richly merited the vociferous encore it received; Persiani deserved all the applause she won, for the chastity with which she delivered her portion of the exquisite music, but she is too staid and conventional for Zerlina. Moltini was excellent in Elvira; Ronconi was easier in "the Don,"

and sang his morceaux most unaffectedly; Lablache was perfect. The orchestre "whistled in the sound," lacking the fundamental aid of the fraternal and co-ternal Lindley and Dragonetti, who were spending their half-holiday at Cambridge. Every body felt the disparagement of "Batti Batti," the charming violoncello part of which was entrusted to M. Rousselot; may we be permitted to inquire of Signor Costa how this came to pass, while three or four superior violoncellists were left unoccupied in the orchestre?

MR. G. F. COOKE'S CONCERT.

This performance took place at the Hanover Square Rooms on Thursday last—it attracted a good sprinkling of company, and merited more. Mr. Cooke, who is a very creditable pianist, Mrs. Cooke, a harp player, and their two young sons, who played respectively on the flute and piano, well merited the encouraging applause they received. Mesdames Birch, Galbreath, Turner; Messrs. H. Smith and John Parry, gave their valuable assistance, and the whole afforded very general satisfaction.

GERMAN OPERA.

On Saturday, Herr Staudigl took his benefit to the most crowded house of the season. In addition to the second and third acts of "Robert le Diable," and the last act of "Fidelio," a miscellaneous concert of great variety and excellence was provided. Herr Staudigl sang in the most expressive manner Schubert's well known song, "In silent woe I wander by," and the extraordinary child Sophie Bohrer, executed with the most astonishing perfection, the "Souvenir Théâtral," No 4, (from Don Juan,) of Thalberg, calling down enthusiastic and well-merited plaudits. We understand that this little wonder intends, in conjunction with her father, Herr Antoine Bohrer, first violin to His Majesty the King of Hanover, to give a grand morning concert at the Hanover Square Rooms on Wednesday next, on which occasion she will perform the second grand concerto in E flat of Chopin, and a selection from the studies of the same celebrated composer.

ROSSINI'S STABAT MATER.

This work, about which so much has been said and written all over the continent, and for the just property of which so many discordant discussions have taken place in the law-courts and boudoirs of musical Paris, after having lain in a sort of semi-sleep during several months, has at last been roused into sensitive and tangible existence, by three several performances, in three different places, by three distinct choirs, during the past week.

We last week noticed the performance of the Professional Choral Society; which, maugre the absence of orchestral accompaniments, left a very strong impression upon the minds of the hearers—on Friday it was executed "according to the original score," at the St. James's Theatre, the solo parts were entrusted to Fraulein Lutzer, Madlle. Pacini, Signor Mario, and Herr Staudigl, who were all but perfect; the band, so far as it went, was effective, and the chorus was tolerable: the great *solenne* was, however, reserved for yesterday, at the Opera House, and by the Italian company. Leaving to critics and reviewers the task of discovering the proper rank and station this work is to merit in the estimation of posterity, we are bound to acknowledge the performance of yesterday to have transcended its precursors, and to have given a character to the work of which the fore hearings had scarcely taught us to think it susceptible—we must premise, that the time of almost every movement was taken in opera, rather than cathedral style, which tended still more to awaken reminiscences disparaging to the author; this remark is particularly applicable to the opening chorus. Rubini, who transposed the air "Cujus animam," from A flat to B flat, delivered it in a style of chastity and delicacy to mock every attempt at rivalry. The duet "Quis est homo," was most beautifully sung by Moltini, but neutralized by the great inferiority of her companion; an unpardonable misarrangement, considering that a fully capable artiste of the establishment, Signora Gramaglia, sat silent by her side. Signor Ronconi gave the "Pro peccatis" in a most "sinful" manner to ears correct, for he transposed the air a note higher, as it seemed, for the express purpose of singing it a quarter of a note lower, according to his frequent habit; and destroyed the effect of contrast by rendering a bass song more like a tenor. Lablache sung the short solos of the unaccompanied chorus in a most pontifical manner. Here, we think, injudiciously, a division of the work took place, according to Parisian precedent, which utterly destroyed the continuity of the author's design. Madame Graziani's contralto air was another infliction—the quartet which follows wanted but a few grades of the metronome to give it the saltatory animus of a quadrille. The grand air "Inflammatis" was sung by Persiani; but she wants power to develop its intensity of feeling. The quartet "Quando corpus" was admirably sung by Persiani, Gramaglia, Rubini, and Lablache, and proved the gem of the performance. The "Amen," and all the choruses were effectively given by a choir of a hundred voices, assisted by the principals *con amore*; the band was, of course, excellent—the theatre was well attended.

MELODISTS' CLUB.

This society, which was established in 1825, for the encouragement to melody and ballad compositions, closed its eighteenth season on Thursday last, in a most brilliant manner. Benjamin Bond Cabell, Esq. presided, and the following professionals were present:—Messrs. Terrell, King, Parry, Blewitt, Allen, Moxley, Spencer, Francis, Bradbury, Foord, H. Gear, and Giubilei;—also Mr. Hayward, (violin,) Mr. Hausmann, (violoncello,) Messrs. G. Kiallmark, and Thalberg, (pianoforte.)—“Non Nobis,” was well sung after dinner; also Calcott’s glee, “Queen of the Valley,” and Bishop’s “Sleep gentle Lady.” Songs were sung by Messrs. Allen, Foord, Blewitt, Giubilei, and Francis, the latter gave Hobbs’ prize canzonet extremely well, in the absence of the composer, accompanied on the pianoforte by Mr. Moxley. M. Thalberg gave his *Don Giovanni* fantasia, in the most masterly manner, and, instead of returning thanks, when his health was drank, he played one of his *studios*, which elicited the most rapturous applause. Mr. Hausmann gave a fantasia on the violoncello, accompanied on the pianoforte by Mr. Kiallmark, capitally; he introduced a Swiss air with variations, in the most brilliant style.—Mr. Henry Hayward took the company by storm, by the manner in which he executed a solo on the violin, a la Paganini,—in the introduction, which he played unaccompanied, he produced some extraordinary passages, and, afterwards he played variations on “The Carnival of Venice,” one entirely in harmonics, and another, an admixture of bowing and pizzicato, with the left hand, in the most dexterous manner; the plaudits of the company were loud and long.

Thus ended the eighteenth season of the most social and convivial musical society in the metropolis, a society that is ever ready to invite talent to its festive boards, from all parts of the world, and to pay every mark of respect to merit, as well as to encourage native talent, by awarding annually, prizes for vocal composition.

HERR BREUNIG'S MATINEES MUSICALES.

These performances took place at Saville House, Leicester Square, on Thursday, Friday, and Saturday last, with a view of introducing to the London public an improvement on the pianoforte, consisting of a method of prolonging the vibration of the strings by the admission of a current of air, thereby sustaining the notes at pleasure. The invention is ingenious, and worthy of notice, and the powers of the instrument were admirably developed by Herr Staudigl, who sang and accompanied himself with great mastery. The rooms were not so well attended as might have been expected.

Provincial.

MANCHESTER. On the 14th ult. the Hargreaves Choral Society gave its last concert of the season; and though the selection was a *pasticcio* of all styles, in lieu of some important continuous work, the rendering of which might be more creditable to such a society, still there was wherewithal to attract and delight, and win merited applause. Miss Leach, Miss Graham, Mrs. Winterbottom, Mrs. Birch, Miss Scholefield, Messrs. Walton, Standage, Clough, and Isherwood, were the principal vocalists; Mr. W. Lindley played a solo on the violoncello, and Messrs. Carmody and Molyneux, a concertante duet for clarionet and bassoon; the orchestra executed the “Oberon” and “Guillaume Tell” overtures admirably, and the “Macbeth” music, and the exhilarating opening chorus from “Acis and Galatea,” brought the first session of this aspiring Society to a very satisfactory and creditable termination.

LEICESTER.—The best selection of sacred music heard in this city for a long time, was given by the Philharmonic Society, on the 14th ult. It consisted principally of favourite pieces from the “Messiah,” with a miscellaneous act comprising morceaux from the works of Haydn, Mozart, Beethoven, Cimarosa, &c. The choruses were throughout most effectively given, evidencing careful drilling, and corresponding advancement in the performance. Mrs. Inman, Messrs. Oldershaw, Wykes, Royce, and Branston, sustained the solo parts, in a very creditable manner, especially the lady.

LEEDS.—In celebration of her Majesty’s accession, a full cathedral service was solemnized in the great parish church here, by an augmented choir, under the direction of the celebrated organist, Dr. S. Wesley, and the indefatigable choir-master, Mr. Hill. The service was Kent’s in C, the anthem was Dr. Green’s “Lord is our hope;” after the sermon, Handel’s “Zadock the Priest” concluded the service; the whole having been executed in a style reflecting the highest credit on all concerned, and setting an example of appropriate musical improvement in the service of the church, which it is to be hoped will have its due effect throughout the country.

NOTTINGHAM.—Mr. Woolley, whose spirited endeavours to promote a general and better taste for music in this locality, are deserving of high commendation, gave a very satisfactory exemplification of the efficacy of the Wilhem system of vocal instruction, in numerous choral meetings of his pupils, at the exchange hall, on the 16th ult. The choir consisted of upwards of 800 voices, including persons of all ages and stations; and the audience filled the hall and the room to the number of five hundred more, comprising all the principal rank and intelligence of the neighbourhood. Several pleasing compositions were most effectively executed; the pupils went through some difficult vocal exercises with great dexterity and correctness, and the performance concluded with the National Anthem, which was acknowledged never to have been heard to such advantage before in this county. The most enthusiastic approbation was merited and afforded. Mr. Woolley has announced his intention of establishing a class of instruction for the most humble ranks, on merely nominal terms.

DEWSBURY.—Mr. Hill, the very able choir-master of Leeds parish church, gave an interesting lecture here on the 21st ult., on the moral and mental advantages of the study of singing; and exemplified the facility of Mr. Hullah’s Wilhem system, by the examination of a class, which has only been under tuition during five weeks, the pupils of which per-

formed two pleasing little pieces, in a very effective and perfect manner.

LIVERPOOL.—The Festival Choral Society performed Handel’s “Joshua,” on the evening of the 21st ult. in a style which called forth the frequent and rapturous applause of a very numerous audience. The solo parts were effectively sustained by Miss Leach, of Manchester, Mrs. Armstrong, Messrs. Evans, Richardson, Armstrong, and Davis. The choruses were admirably performed by the members of the Society; the band was effective; the *obbligato* flute of Mr. Hornby, and Violoncello of Mr. Davies, contributed greatly to the success of the performance. Mr. Egton proved himself a very capable and careful leader. Mr. G. Holden conducted; Mr. J. Richardson presided at the organ.

WORCESTER.—Some very attractive concerts have been given here during the past week, by the talented Dinstin family, whose fine quality of tone and execution, not less than the *matériel* of the instruments on which they perform, have won for them the distinctive appellation of “the silver band.” Mr. H. Dinstin introduced, on this occasion, a novel instrument called a *Tenorcor*, partaking somewhat of the combined nature of trumpet and French horn, on which he played several airs, with great skill and perfection. The concerts were interspersed with vocal pieces, by Miss Smith, accompanied by Mrs. Dinstin on the piano forte, and the whole elicited the warmest applause from numerous and distinguished audiences.

CAMBRIDGE.

(From our own Correspondent.)

Cambridge has perhaps, never been so gay as at present. The town is full to overflowing, and the colleges present anything but the appearance of “studious seclusion”—one would think every London orchestra must be weakened and pining, and every fashionable heaven shorn of its stars, for all the beauty and all the talent must be here. We had a concert on Saturday evening with a very fair selection, capably supported by Mesdames Caradori, Wyatt, Birch, Hawes, Messrs. Hobbs, Phillips, Machin, and the London Professional Choral Society, Messrs. F. Cramer, Loder, Blagrove, Lindley, Dragomonti, Richardson, Lazarus, Bauman, &c. &c. Some demur occurred in consequence of the non-arrival of the parts of several pieces set down in the programme, but the whole went off well. On Sunday we had a trial of an exercise for a Doctor’s degree by Mr. Dearle; it took place at St. Mary’s in the afternoon, it excited and merited a good deal of attention. Monday evening we had another concert, and another disappointment in the absence of Lablache, who had been engaged and announced, but did not show, the opera necessities compelling him to remain in town. On Tuesday, the great novelty of the fete was performed in the senate house—the ode composed by Professor Walmisley, in honour of the installation of his grace the Duke of Northumberland, as chancellor of the university. The scene was the most brilliant and imposing imaginable. I could not obtain a hearing of the previous rehearsals, and will not therefore presume to give any details of the ode as a composition, which would be unfair on a solitary hearing; I may say, however, that the professor seems to have had his eye upon the writers of the best school, and without copying their material, has evidently imitated their style. The work is, perhaps, a little too churchy for the occasion, which is one of mortal rather than godly solemnity, but as a whole it reflects great credit on its author, and being one of the rare instances in which an English musician has been permitted to try his hand at a great work, it ought in justice to be heard again and again. In the evening we had a third concert; but, with the

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exception of a few short vocal pieces of Mr. Walmsley, there was nothing novel or particularly striking. This morning the "Messiah" has been given at St. Mary's church, and has proved the most attractive of all the musical fêtes—it was done ample justice to, the chorus having been augmented by the choirs of King's and Trinity and Ely Cathedral—Mr. Turle at the organ. I regret to add, that Mr. Walmsley, who undertook the whole responsibility of the musical affairs, is likely to incur a loss of four or five hundred pounds, from the total failure of the evening concerts—nothing less should have been expected, for there were public fêtes in most of the colleges every evening—but the new chancellor is said to be a munificent man, and we may hope that he will not suffer the professor to go unremunerated.

*Cambridge, 4 o'clock,
July 6, 1842.*

B.

Foreign.

NAPLES, June 8th.

Mercadante's last opera, "Il Proscrito," has had a great success here. Madame Ronzi de Begnis, once so great a favourite in London, reappeared last week in "Roberto Devereux," and created a sensation quite unexpected, considering the number of years she has been before the public. She was supported by Coletti, another artist well known in London, who is progressing very fast towards the highest pinnacle of his profession.

BRUSSELS, June 28th.

M. Barroilhet, whose projected visit to London was abandoned in consequence of the sudden closing of Drury Lane Theatre, has accepted a short engagement at our theatre, and is playing here with great *éclat*. We are to have a musical festival on the 21st of July, in honour of the King's accession, for which considerable preparations are making. M. Fetis has gathered round him a large amount of musical talent from different parts of the kingdom, a chorus of three hundred, and an instrumental band of a hundred and fifty—and he is already drilling this fragmental orchestre into a state of oneness for the occasion. Mendelssohn's "St. Paul" will form part of the selection.

LIEGE, June 29th.

The statue of Gretry, so long delayed, is approaching completion. It will be opened in this, his native town, with appropriate musical honours, on the 10th of next month.

BERLIN, June 14th.

Madame Schroeder Devrient has obtained permission to give a performance at the Royal Theatre, the receipts to assist the Paris subscription for a monument to Cherubini. The opera will be "Les Deux Journées," in which the lady will sustain her favourite rôle of Constance.

VIENNA, June 24th.

The following performances have been given throughout Germany, for the benefit of the sufferers in the Hamburg Conflagration. At Berlin, Haydn's Creation, and Meyerbeer's Huguenots—at Dresden, Haydn's Seasons—at Darmstadt, Mendelssohn's St. Paul—at Frankfort, Haydn's Creation—at Mayence, Haydn's Seasons—at Leipsig, Mad. Clara Schumann, the pianist, and M. David, the violinist, in conjunction with the orchestre of that town, have given a miscellaneous concert—and M. Pohlenz the organist, a grand church performance—at Weimar, M. Ernst, who had a short time before given a concert in aid of the sufferers from a great fire at Darmstadt, has given one also for the Hamburgers, to which himself subscribed twenty ducats—and at Hamburg, Mehul's Joseph has been given, it being the first public performance since the fire. The

committee of the late Dusseldorf Festival have presented the Hamburg sufferers with the whole of the proceeds, which had been intended to be appropriated to the public charities of their own town.

MADRID, June 18th.

On Tuesday evening Madame Viardot Garcia appeared for the second time as Desdemona, with very distinguished and remarkable success. At the conclusion of the opera she was called for and saluted with a shower of bouquets; on retiring, she was again recalled, and the applause being long and unanimous, she voluntarily sang the *Rondo Finale* from "Cenerentola"—deafening plaudits followed this, and the fascinating songstress was again and again recalled—the curtain fell, and the band quitted the orchestre, but the audience retained their seats as though spell-bound. The pianoforte was now wheeled on to the stage, and Madame having sung with electrical effect, a French romance and two Spanish airs, accompanying herself, was at length permitted to quit the theatre, nearly the whole of the audience attending her carriage to the gates of her hotel, the air resounding with vivas!

Miscellaneous.

Mrs. ALFRED SHAW has arrived in London, from Italy, after an absence of three years; she is engaged at Covent Garden, but previous to the opening of the theatre, in September, she will, to all appearances, add to the census. It is said, that Rossini's opera *Semiramide* is to be brought out on a grand scale, for Mrs. Shaw's *début* as a dramatic singer before an English audience. Her career in Italy has been most triumphant.

CONTRARY MOTIONS.—Both Sir Henry Bishop and his *ci devant* pupil, Mr. G. H. Rodwell, are taking legal steps to be divorced from their respective runaway wives.

A HINT TO THE MILLION.—“Buy my books” used to be Abernethy's observation to most of those who applied to him for advice; and we see, appended to Mr. Mainzer's advertisements, in the country papers, announcing two lectures, the following hint: “It is essential that every person should provide *themselves* with a copy of Mainzer's Manual, ‘Singing for the Million.’”

PHILLIPS VERSUS HAWES.—It is said, and we believe correctly too, that Mr. Phillips has felt so indignant at Miss Hawes's singing *bass* songs, such, for instance, as “O God have mercy,” from Mendelssohn's St. Paul, which he originally sang, with great success, that he has written to the directors of the country festivals, stating, that should they allow such innovation, and, as he says, perversion of the composer's intentions, he will give up his engagements. At a performance which lately took place in a church near London, a young lady actually sang the song alluded to, while Mr. Phillips sat by her side. Miss Cubitt, following the bright example, sang Pergolesi's, *bass* song, “O Lord have mercy,” at the Music Hall, Store Street, the other evening, between the choruses of

“But as for his people,” and “He rebuked the Red Sea,” in Handel's Israel in Egypt. The force of absurdity could no further go.

M. THALBERG.—The king of France has forwarded the decoration of the legion of honour to this eminent pianist. M. Thalberg purposes sojourning for a short time after his departure from London, at Boulogne—whence he proceeds to Baden, where it is said a congress of piano potentiates is to be helden, during the month of August, including Dr. Liszt, Sowinski, and others; he re-visits England during the months of September and October, being engaged for festivals, and other provincial concerts; and has arranged to pass the month of December in Holland.

HERR STAUDIGL.—It is pleasant to learn that the spirited enterprize of this eminent singer, who last week undertook to be responsible for the expenses of Covent Garden Theatre, that his luckless associates might obtain the wherewithal to return to their native homes, was attended with very fair success—the members of the company left London on Sunday morning by steamboat, but not till they had expressed their admiration of his fraternal conduct by the presentation of a silver drinking cup, with a suitable inscription. We are told the German basso is diligently studying English, with a view to his performance at Drury Lane next season.

M. MAINZER.—It is said the worthy Father Mathew has invited the Singing *Millionaire* to Ireland, in order that he may qualify the water of the pledgers with a little spirit of song.

ROYAL ACADEMY.—The last concert by the students will take place on Saturday.

EIGHT OCTAVE PIANOFORTE.—We have for some time heard of pianofortes of eight octaves made by M. H. Pape, but we did not wish to give our opinion on the subject of this addition, because we were by no means convinced of the necessity of such a large compass. If M. Pape was led to make this experiment with the intention of proving to what an extreme great degree the compass of the piano might be extended, and of putting a stop by such means, to the continual additions of a semitone, which have been made lately, and have depreciated the value of all the instruments not having this additional note, we must look upon it as a praiseworthy undertaking, which certainly could not have fallen into better hands. M. Pape has introduced numberless improvements in the manufacture of pianofortes, and has for some years been particularly occupied with the reduction of the size, in which he has been so successful as to have been enabled to produce very fine pianos in the shape of hexagon, round, and

oval tables, and lately the console, only three feet high, therefore certainly the smallest, yet the most powerful of all upright pianos. It is the application of this improvement which has enabled M. Pape to produce the piano in question, one of which we had an opportunity of seeing at Mr. Willis's, Grosvenor Street. It is a grand, scarcely so large as the usual size of six and a half octaves, yet of a remarkably full and powerful tone. This is owing to the numerous advantages of the system adopted by M. Pape, in which the hammers strike the strings from above instead of from below. By any other means it would have been impossible to produce such bass notes without adding immensely to the size. There are certainly great improvements in this instrument which do honour to its inventor, and place the piano in a position which no other musical instrument can approach, for it now exceeds the whole orchestra in compass by an octave and a half, and the bass is really admirable down to the very last note. In conclusion, we must in justice remark, that we heard this instrument to the best possible advantage, under the hands of that magnificent pianist M. Thalberg, who extemporized on it most admirably for at least an hour, giving us an opportunity of fully appreciating the advantages which may be derived from this addition to the compass.

(From a Correspondent.)

MRS. SALMON.—We have, on a former occasion, mentioned that donations had been received in aid of Mrs. Salmon's subscription from the Duke of Cambridge, also the directors of the Ancient Concerts, &c. &c., and numerous benevolent individuals. We have the pleasure to state, that the Duke of Northumberland has given ten pounds, the Duke of Portland five pounds, the Duchess of Sutherland two pounds; but we regret to add, that the sum received is by no means adequate to the object which the committee have in view: that of purchasing an annuity for Mrs. Salmon; it is hoped, therefore, that those who knew her in her palmy days will not forget her now, while suffering through misfortunes over which she had no control. Messrs. Duff and Hodgson, 65, Oxford-street, have kindly undertaken to act as treasurers to the committee.

MISS ADELAIDE KEMBLE, MISS RAINFORTH, MR. BALFE, AND HIS PUPIL MR. WEISS, left London last Thursday for Dublin, where they commenced a fortnight's engagement, on Saturday evening, with Bellini's opera *Norma*. From Dublin they will proceed to Glasgow and Edinburgh, performing alternately at those places for a fortnight; then they will give concerts at Newcastle, York, Sheffield, and other great

towns in the North of England, on their return homewards.

COVENT GARDEN THEATRE.—It is reported that this Theatre will be opened for the season on the 3rd of September. Miss Clara Novello, it has been said, is to succeed Miss Kemble after Christmas, when she retires from public life.

A VIOLONCELLO'S PRICE.—Batta's violoncello, from which he draws such enchanting tones, was once sold for 300f. to a French family in a small town of Spain, and remained for years silent and neglected. One day it came under the eye of a connoisseur, who at one pronounced it to be worth 3000f., but he was treated as a wild enthusiast. Some time afterwards Batta accidentally fell in with the instrument, and determined to possess it; but its intrinsic merits had become known, and he could not obtain it for less than 8000f. Having had it repaired, it is now considered without a rival.

An English gentleman lately offered Batta 25,000f. for his favourite, but the artist declared that no price could induce him to part with it. Upon this, the amateur offered Batta the same sum for the reversion of the violoncello after the master's hand was unstrung by death, but whether this has been accepted is not said.

LIST OF NEW PUBLICATIONS.

VOCAL.

C. Salaman.—“Katie,” song.—Chappell.
C. Salaman.—“Where is my loved one.”—Chappell.

Miss Cooke.—“The passing Bell,” song.—Chappell.

Miss Cooke.—“The Water Lilies,” trio.—Chappell.

J. Barnett.—“There used to be an old oak tree.”—Chappell.

J. Barnett.—“The Mermaid's song.”—Chappell.
Mercadante.—“Il Sogno di ‘Torquato Tasso’”
Melodio.—Boosey and Co.

Mercadante.—“La Stella,” “Torquato Tasso,”
Melodio.—Boosey and Co.

Bellini.—“Angiol de Pace,” the admired trio from
“Beatrice di Tenda,” arranged for a single soprano
voice.—Boosey and Co.

Bellini.—The same, arranged as a duet for soprano
and contralto.—Boosey and Co.

Orpheus, Book XI.—A collection of Vocal Quartets
by German composers, with English words.—
Ewer and Co.

H. Smart.—“Rosamond's Song,” British Vocal
Album, No. 10.—Wessel and Co.

INSTRUMENTAL.

Prince George of Cumberland, Vier Lieder ohne
Worte (Four songs without words).—Boosey and Co.

Catrufo 24 Valses Caracteristiques et une Suite de
Quadrilles, in five books.—Boosey and Co.

Deux Ames Melodee pour piano.—Boosey and Co.

Alvars (E. Parish).—First concerto for the harp,
dedicated to the Queen.—Boosey and Co.

A. Marschan.—“Zephyr et l'amour,” arranged for

harp and piano, with flute and violoncello, ad lib.—
Boosey and Co.

Bellini's Norma, for pianoforte solo—new edition.—
Ewer and Co.

Spontini's Opera “La Vestale,” arranged for
pianoforte, solo.—Ewer and Co.

Mendelssohn Bartholdy.—A scherzo for the
pianoforte.—Ewer and Co.

Parish Alvars.—3 nocturnos for the harp.—Ewer
and Co.

Ganz.—Gems of the Opera, violin and pianoforte,
No. 5. Norma.—Ewer and Co.

S. Thalberg.—Notturno, pianoforte.—Ewer and Co.

E. Eliason.—“Lieder ohne worte,” for violin and
pianoforte.—Wessel and Co.

Weber and Sedlatzek.—“Hilarite,” Trois Morceaux de Danse. No. 2. “Invitation pour la
Danse,” in F flat, Op. 63, for flute and piano.—
Wessel and Co.

J. Clinton.—Series of Trios for Piano, Flute, and
Violoncello, No. 45. Reissiger's 13th trio in E
Minor, Op. 150.—Wessel and Co.

J. Clinton.—Series of Trios for Piano, Flute, and
Violoncello, No. 47. Spohr's 1st trio, Op. 119.—
Wessel and Co.

Duvernays Deux Rondeaux from “Le Due d'Olonne,” Op. 117, 1 and 2.—Chappell.

Osborne's Deux Morceaux de Salon, Op. 47, No. 1,
L'Hirondelle, No. 2, La Tarantelle.—Chappell.

Dibdin, Miss.—Fantasia Brillante Sur la Cavatine,
“L'Amo ah L'Amo,” pour La Harpe.—Chappell.
Dibdin, Miss.—“La Normandie,” arranged for
the harp.—Chappell.

Notice to Correspondents.

Mr. Hemmings, Mr. Distin, Miss Holroyd, their subscriptions are acknowledged with thanks.

Subscriptions due at Midsummer are requested to be forwarded to Mr. E. B. Taylor, “Musical World” office, 3, Coventry-street, Haymarket, by post office order, payable at Charing Cross.

Subscribers are requested to give notice at the Office of any irregularity in the delivery of their numbers; also if it be their wish to discontinue receiving the same, as it will be readily seen that till such wish has been communicated, they will be accountable for the usual amount of subscription.

Numerous provincial correspondents must excuse answers till we have a little more leisure.

WORKS RECEIVED FOR REVIEW.

“Il piacer dello Studio”—for the flute—A Minasi.

“La rimebranza di Paganini”—for the flute—
A Minasi.

“Come hither at early dawn”—barcarole—R.
Lanza.

The National Psalmist, Nos. 3, 4, and 5.—C. D.
Hackett.

“Ah! come mai non senti”—cavatina—G. T.
Arigotti.

The Birthday Quadrilles—T. Brooks.

National Psalmody of Scotland—J. Daniel.

The royal Philippa waltzes—J. Weippert.

Les Soeurs de la charite waltzes—J. Weippert.

Homage to the Prince of Wales—quadrille—J.
Weippert.

Rouen Quadrilles—J. Weippert.

The hero of Crecy—quadrille—J. Weippert.

Canzonet to Rosalind—and retrospective—song

—anonymous—Musical Atheneum—J. Mainzer.

Part Music, by John Hullah. Book 2, Class A.

THE MUSICAL WORLD.



HER MAJESTY'S THEATRE.

This Evening, July 7th, (it being a subscription night,) will be performed Bellini's opera, entitled,

I PURITANI.

Elvira, Mad. Persiani; Walton, Sig. Lablache; Ricardo, Signor Ronconi; Brown, Sig. Galli; and Arturo, Sig. Rubini.

To conclude with the New Grand Ballet, in four tableaux, by M. Deshayes, entitled,

ALMA;
ou, La Fille Du Feu.

The music composed expressly by M. Costa.

Principal characters by Madlle. Cerito, Madlle. Fleury, Madlle. C. Camille; Madlle. Benard, Madlle. Galby, Madlle. Bouvier, Madame Camille, and Madlle. Guy Stephan; M. Coulon, M. Gosselin, M. Desplaces, M. Venafra, M. O'Bryan, M. Gouriet, M. Bertram, and M. Perrot.

Scene I.—Dance of Demons.

Scene II.—Valse et Galop de Fascination, (composed by M. Perrot,) by Madlle. Cerito, Camille, Benard, Galby, and M. Perrot.

Scene III.—Pas de Trois, by Madlle. Cerito, Camille, and M. Desplaces (composed by Madlle. Cerito); Ballabil Pas de Trois, by Madilles. Guy Stephan, L. Fleury, and M. Perrot, (composed by M. Perrot.)

Scene IV.—Pas de Femmes.

The scenery by Mr. W. Grieve, the machinery by Mr. D. Sliam; the dresses by Mesdames Glover and Bradley; the properties by Mr. Hall.

Rossini's opera, Pietro l'Eremita, will be repeated forthwith.

Applications for boxes, stalls, and tickets, to be made at the Box-office, Opera Colonnade.

ROYAL ACADEMY OF MUSIC,

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THE LAST SUBSCRIPTION CONCERT

This season, will take place at the Hanover Square Rooms,

ON Saturday, July 9th, 1842, to commence at Two o'clock.

Programme:—Part I. Overture, "Les deux Journées,"—

Cherubini. Chorus, "The Calm of the Sea."—Soli parts by Miss Marshall, Miss Duval, Mr. Von Hoff, and Mr. H. W. Jones.—Beethoven. Song, "Lord, remember me in my troubles."—Miss Reeve.—Handel. Concerto in A minor, (1st movement) Piano Forte.—Miss Wood.—Hummel. Duetto, "Ah! perdono!"—Miss Marshall and Miss Mason; (La Clemenza di Tito).—Mozart. Psalm, "Not unto us."—Soli parts by Miss Mason, Mr. Cox, and Mr. W. H. Jones.—Mendelssohn Bartholdy.

Part II. Motet, "O God, when thou appearest."—Soli parts by Miss Barrett, Miss Mason, Mr. Van Hoff, and Mr. H. W. Jones.—Mozart. Romance, "Ave Maria."—Mr. Von Hoff.—Schubert. Duetto, Miss Bassano and Miss Steel. Studies for the Piano Forte.—Mr. Hoffman.—Chopin and Henselt. Aria, "Ah! che tento!"—Miss Duval (Medea).—Mayer. Madrigal, "My Mistress is as fair as fine." 1614.—Bennet. Song, "O Araby."—Miss Steel, (Oberon).—Weber. Vintagers' Chorus, (Seasons).—Haydn.

Leader, Mr. F. CRAMER; Conductor, Mr. C. LUCAS.

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* * * Inquiries have been made through different channels for Teachers and Performers, who have received their education at the Royal Academy of Music, the Subscribers and Public are requested in future to make applications upon this subject, direct to the Secretary to the Institution, who will submit them to the Committee, and receive their directions as to the individuals to be recommended.

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On Monday, the 18th, *Adagio* and *Grand Polonaise*—Hayward; *Nel Cor Più*—Paganini; Sebastian Bach's *Fugue* in G minor; *God save the Queen*, (in four parts,) and *Rondo*—Hayward.

Vocal performers—Miss Maria B. Hawes, Miss Lucombe, Miss M. and Miss A. Williams, and Miss Fanny Russell, Mr. John Parry and Mr. A. Novello.

Instrumental Performers—Mr. Carte, Mr. Patey, Mr. Hill, Mr. W. Phillips, and Miss B. Williams.

Conductor—Mr. LUCAS.

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LA GIOVANNINA—Tarantella..... J. W. DAVIDSON.

Impromptu (in A major) F. B. JEWSON.

Caprice (in F sharp minor) H. B. RICHARDS.

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BARTHOLDY.

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"They stand around and gaze at me".... Do.

"A bird sat on an alder bough" SPOHR.

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